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MUSEUM OF FINE ARTS BULLETIN

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Notes.

On Thursday, March 3, Professor Georg Steindorff gave a lecture in the Egyptian Rooms of the Museum to about one hundred and fifty of the auditors of his course at the Lowell Institute on the History, Social Conditions, and Religion of Egypt.

At the invitation of the Committee on the Museum, a Catalogue of the current exhibition of Turner's *Liber Studiorum* has been prepared by Mr. Francis Bullard, the lender of the greater part of the plates exhibited, and is now on sale at the door and in the gallery.

The School of the Museum is to be represented at the Louisiana Purchase Exhibition at St. Louis next summer by envois from the Departments of Painting (Mr. Edmund C. Tarbell, instructor), Drawing from Life (Mr. Frank W. Benson, instructor), Drawing from the Antique (Mr. Philip L. Hale, instructor), Modeling (Mr. Bela L. Pratt, instructor), and Design (Mr. C. Howard Walker, instructor). These envois form a part of the exhibits in the Educational Department of the Exhibition. The paintings are fifty-three in number, consisting of portraits and studies from life. The drawings from life and the antique number over a hundred; the pieces of sculpture eight, four statues and four reliefs; and the examples of design include a large number of subjects relating to the various applied arts. The envois of the Department of Design were exhibited at Room 616, Huntington Chambers, during the week ending March 12.

On public holidays which fall on Monday the Museum opens at 9 A. M. instead of remaining closed until noon. This rule will apply on Memorial Day, May 30, when the Museum will be open from 9 till 5. Admission, 25 cents.

The number of admissions to the Museum in the month of January, 1904, was 20,761; in February, 19,843. Last year the numbers were 20,789 and 23,317. On the nine Sundays that fell this year in these two months, 21,128 visitors entered the Museum, as against 18,478 on eight Sundays in 1903.

Exhibition of Americana.

Attention is called to a projected loan exhibition of early American prints, including engravings, etchings, wood-cuts, etc., to be opened next autumn. It is at present proposed to restrict it to work produced in this country before 1820, although an earlier year will be adopted as a limit provided enough material is available. In the absence of any satisfactory handbook on early American prints, the catalogue of this exhibition will prove useful to collectors.

Its success will depend in a great measure on its completeness. Among the early prints some are known to exist in one or two impressions only; a number of these will be represented, thanks to the courtesy of private collectors. It is hoped that other rare early prints may come to light on this occasion. To this end, offers of loans from owners of early prints would be welcome.

Manual of Italian Renaissance Sculpture.

The *Manual of Italian Renaissance Sculpture*, by Mr. Benjamin Ives Gilman, Secretary of the Museum, announced in the last Bulletin, has since been published and is now on sale at the Museum.

The volume is based on the collection of casts in the Italian Renaissance room, which although not large is a representative one. Several original works of the same period, reliefs in terra cotta and plaster, loans or gifts to the Museum, are installed in the same room for want of appropriate space elsewhere. While these are not referred to in the *Manual*, they will be of especial interest to its readers. The works of which the casts are reproductions form the subject of a series of descriptive notices, chiefly designed as an aid to the reader in the detailed scrutiny of the objects. To each artist is devoted a brief biographical sketch mentioning his principal achievements, and giving some statement of his place in the development of sculpture in Italy. A bibliography precedes the text, which is followed by an index of the places where the works described are now preserved.

The *Manual* embodies a novelty in catalogue making in regard to which the suffrages of those who use it are awaited with interest. In view of possible future additions to the collection which would disturb consecutive numbering, the casts are designated by their numbers in the Museum Registers. To find the description, in the book, of any cast seen in the room requires therefore an index of numbers; and this is printed for ease of reference, not among the pages of the book but inside the front cover. Likewise, to find in the room any cast described in the book requires a plan of the arrangement of the room, and this is printed for the same reason inside the back cover. The index is placed first because it leads into the book, the plan last because it leads out of the book.

The present *Manual*, the Catalogue of the Museum collection of casts of Greek and Roman Sculpture by Mr. Edward Robinson, and that of the casts from the antique at the Berlin Museum by Friederichs-Wolters are the only existing books treating of the great epochs of sculpture in the form of a commentary upon a collection of reproductions. Despite the manifest imperfections of casts, books like these greatly aid the student of the history of art in acquiring that familiarity with the works themselves, which is the indispensable foundation of his knowledge. To the much larger number of persons whose aim is purely that of intelligent enjoyment, they offer in narrow compass data, which if given at all in histories and monographs of art are often effectually concealed amid masses of material irrelevant to the inquiry into artistic intention.

The Ceramic Room.

ORIENTAL PORCELAINS AND JADES.

Following upon the rearrangement of the European ceramics (see Bulletin I., page 29), that of the Oriental porcelains and the jades completes the redistribution of the Ceramic Room, and involves some changes as